ORIGINAL SHEET MUSIC EDITION

HAVE A NICE DAY

Recorded by **BON JOVI** on Island Records

Words and Music by JOHN SHANKS, JON BON JOVI and RICHIE SAMBORA

Guitar Tablature Explained

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

additional musical definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Shorten time value of note.

• Downstroke

• Upstroke

NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

D.𝄋. al Coda • Go back to the sign (𝄋), then play until the bar marked ***To Coda*** 𝄌 then skip to the section marked 𝄌 ***Coda***.

D.C. al Fine • Go back to the beginning of the song and play until the bar marked ***Fine***.

tacet • Instrument is silent (drops out).

• Repeat bars between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

HAVE A NICE DAY

WORDS & MUSIC BY

JON BON JOVI, RICHIE SAMBORA & JOHN SHANKS

C♯m (Bm)
E5/B (D5/A)
A5 (G5)
— are you to tell me if it's black or white? —
- ing in the bro - ken home of hopes and dreams. —
B (A)
C♯m (Bm)
Mom - ma can you help me try to un - der - stand — is in -
Let — me be the first to shake a help - ing hand, — a -
E5/B (D5/A)
- no - cence the diff - 'rence 'tween a boy and a man? — My dad -
- ny - bo - dy brave e - nough to take a — stand. — I've knocked
F♯m (Em)
- dy lived a lie, that's just the price that he paid, — sa -
— on ev - 'ry door down ev - 'ry dead end — street, — look -
7

A5
(G5)
Omit 1°
- cri - ficed his life just slav - in' a - way. Oh, Oh,
- ing for for - give - ness and what's left to be - lieve.
Chorus
C♯m
(Bm)
A5
(G5)
E
(D)
if there's one thing I hang on to, that gets me
B
(A)
C♯m
(Bm)
A5
(G5)
thru the night. I ain't gon - na do what I don't want
Fig.1...
E
(D)
B
(A)
C♯m
(Bm)
to; I'm gon - na live my life. Shin - ing like a dia - mond, rol -

A5
(G5)
E
(D)
-ling with the dice, stand - ing on the ledge, I'll show the
B
(A)
F#m
(Em)
wind how to fly. And when the world gets in my face, I say...
A5
(G5)
C#m
(Bm)
E5/B
(D5/A)
A5
(G5)
E5/B
(D5/A)
B
(A)
have a nice day, have a nice
...Fig. 1 ends
To Coda
1.
2.
C#m
(Bm)
E5/B
(D5/A)
A5
(G5)
E5/B
(D5/A)
B
(A)
E5/B
(D5/A)
B
(A)
day.
2.Take

Solo
Gtr. 4 (elec.)
no capo
C♯m (Bm)
A5 (G5)
E (D)
Gtrs.1+2+3 w/Fig. 1
Gtr. 4 w/distortion
full
B (A)
C♯m (Bm)
wide
A5 (G5)
E (D)
B (A)
F♯m (Em)
A5 (G5)
C♯m (Bm)
E5/B (D5/A)
A5 (G5)
E5/B (D5/A)
B (A)
D.S. al Coda
Oh.
Oh,
Gtrs. 1+2
mf

Coda
E5/B
(D5/A)
B
(A)
C#m
(Bm)
A5
(G5)
have a nice day. When the world keeps try - in' to
Gtrs. 1+2+3
drag me down got - ta raise my hand, gon - na stand my ground. I
say, hey! Have a nice day,
have a nice day, have a nice day.
T
A
B

I WANT TO BE LOVED

WORDS & MUSIC BY
JON BON JOVI, RICHIE SAMBORA & JOHN SHANKS

Tune all guitars down one tone

B♭add9
(Cadd9)
Dm7
(Em7)
B♭add9
(Cadd9)
F5
(G5)
C
(D)
Gtr.1
— you, but I won't re - live — you, I ain't the same — scared kid — I used to be.
- es, look - ing for ans - wers, don't you know that — ain't how it's sup - posed to be?
I'm gon - na live,
Chorus
Dm
(Em)
F5
(G5)
C
(D)
G
(A)
cont. sim.
— I'm gon - na sur - vive, — don't want the world — to pass me — by. — I'm gon - na dream,
Gtr. 3 (elec.)
Gtr. 3 w/distortion + delay + chorus
Gtr. 2 tacet
Dm
(Em)
F5
(G5)
1.
C
(D)
G
(A)
N.C.
Gtr. 1
— I ain't gon - na die — think - ing my life — was just — a — lie. — I want to be loved,

A5 (B5) B♭5 (C5) F5* (G5*) C (D) D5 C B♭5 (E5) (D) (C5) A5 (B5) B♭5 (C5) F5* (G5*) G5 (A5*) A5* G5 F5* (B5) (A5) (G5*)
Gtrs. 1+2
A5 (B5) B♭5 (C5) F5* (G5*) C (D) D5 C B♭5 (E5) (D) (C5) C (D)
Verse
Gtr. 1 w/Fig.1 (x4)
Gtr. 2 w/Fig.2 (x4)
B♭add9 (Cadd9) Dm7 (Em7) B♭add9 (Cadd9) Dm7 (Em7)
3. I ain't gon - na cry, I don't wan - na scream.
B♭add9 (Cadd9) Dm7 (Em7) B♭add9 (Cadd9) Dm7 (Em7)
But I got so much left un - said in - side of me.
Gsus4 (Asus4)
D.S. al Coda
I'm gon - na live,
Gtrs. 1+2

WELCOME TO WHEREVER YOU ARE

WORDS & MUSIC BY
JON BON JOVI, RICHIE SAMBORA & JOHN SHANKS

Bsus4
(Dsus4)
Aadd9*
(Cadd9*)
feel a - lone and lost and need a friend, re - mem - ber
seems you're lost, a - lone and feel - ing down, re - mem - ber
Gtr. 2 (elec.)
w/clean tone + chorus
Bsus4
(Dsus2)
Aadd9*
(Cadd9*)
Gtrs. 1+2 (1°)
ev - 'ry new be - gin - ning is some be - gin - ning's end.
ev - 'ry - bo - dy's diff - 'rent, just take a look a - round.
Gtrs. 1+2 (2°)
Chorus
Gtrs. 1+2
E5
(G5)
Bsus4
(Dsus4)
C♯m7
(Em7)
Wel - come to wher - ev - er you are, this is your life, you
Aadd9*
(Cadd9*)
E5
(G5)
Bsus4
(Dsus4)
made it this far. Wel - come, you got - ta be - lieve in
C♯m7
(Em7)
To Coda
Aadd9*
(Cadd9*)
right here, right now, you're ex - act - ly where you're s'posed to be.
1.
Bsus4
(Dsus4)
Wel - come to wher - ev - er you are.
18

E5
(G5)
Emaj7
(Gmaj7)
Aadd9*
(Cadd9*)
Gtr. 1
cont. in stave
2.When
Gtr. 2
*Gtrs. 1+2
*combined part
2.
C#m7
(Em7)
Aadd9*
(Cadd9*)
Bridge
Gtrs. 1+2
Be who you wan - na be, be who you are.
E5
(G5)
F#7sus4
(A7sus4)
Ev - 'ry - one's a he - ro, ev - 'ry - one's a star.
E5
(G5)
Gtr. 1
mf
Verse
3.When you want to give, and you're heart's a - bout to break. Re -

E5
(G5)
D.S. al Coda
Drums
-mem - ber that you're per - fect, God makes no mis - takes.
Coda
Aadd9*
(Cadd9*)
E5
(G5)
Bsus4 (F# bass)
(Dsus4 (A bass))
Gtrs. 1+2
-act - ly where you're s'posed to be.
(Wel - come to wher - ev - er you are,
C#m7
(Em7)
Aadd9*
(Cadd9*)
E5
(G5)
I say wel - come...
this is your life, you made it this far.) (Wel - come to wher -
Bsus4 (F# bass)
(Dsus4 (A bass))
C#m7
(Em7)
Aadd9*
(Cadd9*)
I say
-ev - er you are, this is your life, you made it this far.)
E5
(G5)
Bsus4 (F# bass)
(Dsus4 (A bass))
C#m7
(Em7)
Aadd9*
(Cadd9*)
wel - come. Wel - come.
(Wel - come, you got - ta be - lieve in right here, right now.)

WHO SAYS YOU CAN'T GO HOME

WORDS & MUSIC BY
JON BON JOVI & RICHIE SAMBORA

Cadd9
G5
Cadd9
D Dsus4 D Dsus4 D
could - n't re - place. I was run - ning a - way from the on - ly thing I've ev - er known.
I would e - rase. I've lived a mil - lion miles of mem - 'ries on that road.

Dsus4
G5
Cadd9
A7sus4
Like a blind dog with - out a bone, I was a gyp - sy lost in the twi-
With ev - 'ry step I take, I know that I'm not a - lone. You take the home from the boy, but not the
Gtr. 3

Cadd9
G5
Cadd9
D Dsus4 D Dsus4 D
- light zone. I hi - jacked the rain - bow and crashed in - to a pot of gold.
boy from his home. These are my streets the on - ly life I've ev - er known.

2° only
1° only
Dsus4
Em
Cadd9
Bridge
I've been there, done that, I ain't look - ing back,
Who says you can't go
Gtrs. 1+2+3
Gtr. 3
Fig. 1

G5
Bm
— on the seeds — I've sown. — Sav - ing dimes, spend - ing too —
Cadd9
D
Dsus4
D
— much time — on the te - le - phone. — Who says you can't go —
Fig. 1 ends
Chorus
G5
Cadd9
A7sus4
Gtrs. 1+2
cont. sim.
home. Who says you can't go home. There's on - ly one — place — they call me
Gtr. 3
Cadd9
G5
Cadd9
one of their — own. — Just a home - town boy, — born — a — roll - in' — stone.

D
G5
Gtrs. 1+2
Cadd9
cont. sim.
Who says you can't go home. Who says you can't go back? Been
Gtrs. 1+2+3
Gtr. 3
A7sus4
Cadd9
G5
all a-round the world and as a mat-ter of fact, there's on-ly one place left
Cadd9
Dsus4
D
To Coda
I wan-na go. Who says you can't go
Gtrs. 1+2+3
G5
Gtrs. 1+2
Cadd9
A7sus4
(Harmony 2° only)
home. 'S'al-right it's al-right, it's al-right, it's al-right, it's al-right.
Gtr. 3

1.
2.
Cadd9
G5
A7sus4
D
Solo
2. I went as
Who says you can't go home.
'S'al-right it's al-right,
it's al-right, it's al-right, it's al-right.
Who says you can't go
home.

Gtrs. 1+2+3 w/Fig.1
Em
Cadd9
G5
I've been there, done that, I ain't look - ing back, it's been a long, long road. Feels

Bm
Cadd9
D
like I nev - er left, that's how the sto - ry goes. It does - n't

Verse
G5
Cadd9
A7sus4
mat - ter where you are, it does - n't mat - ter where you go. If it's a mil - lion miles a - way or just a
Gtrs. 1+2

Cadd9
G5
Cadd9
mile up the road. Take it in, take it with you when you go.

D
D.S. al Coda
Who says you can't go

Coda
G5
Cadd9
A7sus4
home. 'S'al - right it's al - right, it's al - right, it's al - right, it's al - right, it's al - right.
Gtrs. 1+2
T
A
B
Gtrs. 1+2
Gtr. 3
(home.) 'S'al - right it's al - right, it's al - right, it's al - right,
1, 2.
it's al - right.
Who says you can't go
3.
Who says you can't go home.

LAST MAN STANDING

WORDS & MUSIC BY
JON BON JOVI & BILLY FALCON

N.C.
(Em)
liv - ing, breath - ing spec - ta - cle,
Gtr. 3 (elec.) No capo
w/clean tone
Fig. 1
mf

Gtr. 3 w/Fig.1 (x6)
(G5)
on - ly seen right here. S'your last chance in this life - time, the line

(Am)
forms at the rear. You won't be - lieve your eyes, your eyes will

(Cadd9)
not be - lieve your ears. Get your mo - ney out, get read - y. Step right

Em
Gtr. 2
up, yeah you, come here.
2. You ain't
Gtr. 3
Gtr. 1 (w/capo)
Fig. 2
f

Verse
Em
Gtr. 2 (2°)
— seen no - thing like — him, he's the last — one of the breed. — You bet - ter
(3.) real live cal - loused fin - gers wrapped a - round — those gui - tar strings. Kiss the lips
mf
Fig. 4
Gtr. 4 w/clean tone
Gtr. 3 w/Fig. 1 (x7)
G5
hold on to your ho - ney; ho - neys, don't for - get — to breathe.
— where hurt has lin - gered, it breaks your heart to hear — them sing.
Am
En - ter at — your own — risk, mis - ter, it might
Their songs were more — than mu - sic, they were
Cadd9
change the way — you think. There's no dan - cers, there's no dia - monds, no this
pic - tures from the soul. — So keep your pseu - do - punk, hip - hop, pop - rock junk and your

Chorus
Em
G5
Gtr. 2
boy don't lip - synch.
di - gi - tal down - loads.
Here's the last
Gtr. 3 w/Fig.2
Gtr. 3 w/Fig.1
Fig. 4 ends
f Fig. 3

Gtr. 3 w/Fig.3 (x14)
D
cont. sim.
Am
man stand - ing, step right up, he's the real

Em
G5
D
thing. The last chance of a life - time,

Cadd9
D
Gtr. 2
Em
come and see, hear, feel... the real
Gtr. 1 (w/capo)
Gtr. 4 tacet

1.
thing.

3.See those

2.
Em
thing.
Hey!
Gtr. 2 (No capo)

Solo
Cadd9
Gtr. 2
G5
cont. sim.
Gtr. 5 (elec.)
w/distortion
full

D
Em
full
1/4

F
Cadd9
full

D
4. Take your seats
full

Em
Gtr. 2
now, folks - it's show time. Hey, Pa - trick, hit the lights. There's
Gtr. 5
Gtr. 3
sim.
mf Gtr. 4 w/Fig.4

G5
some - thing in the air, there's ma - gic in the night. Now

Am
here's the band, they real - ly play, I'll count the first one in. I

Cadd9
don't know where it's going, we all know where it's
Em
been.
Here's the
Gr. 3 w/Fig.3 (x16)
G5
D
Am
cont. sim.
Chorus
last man stand - ing, step right up, he's the real
Em
G5
D
thing. The last chance of a life - time,
Cadd9
D
1.
come and see, hear, feel... The

2.
D
Em
G5
Gtr. 2
cont. sim.
the real _ thing.
Gtr. 1 (w/capo)
Am
Cadd9
The real _ thing.
Em
G5
The real _ thing.
Am
Cadd9
Gtr. 2
real _ thing.

BELLS OF FREEDOM

WORDS & MUSIC BY
JON BON JOVI, RICHIE SAMBORA & DESMOND CHILD

D6
Aadd11/9
side - - - walk cracks, time dis - ap -
Bm
Aadd11/9
- pears. I was
Verse
Bm
G
D6
Gtrs. 1+2
cont. sim.
lost, on my knees on the eve of de -
(2.) steps of the church, through the fields, and the
Gtr. 3 (elec.)
1º only
Gtr. 3 (elec.)
2º only
w/clean tone + delay
Aadd11/9
Bm
G
- feat. As I choked back the tears, there's a
dirt. In the dark I have seen that the
38

D6
Aadd11 9
Bm
si - lent scream no one could hear.
sun still shines for the one who be - lieves.
Pre-chorus
G
Gtrs. 1+2
A
cont. sim.
So far a - way from ev-'ry - thing you know is true.
So far a - way, so full of doubt and need - ing proof.
Gtr. 4 (elec.)
w/distortion + chorus
G
Aadd11 9
Some - thing in - side that makes you do what you got - ta do.
Just close your eyes and hear the sounds in - side of you.
Ring the
Chorus
D6
Gtrs. 1+2
Aadd11 9
Bm
bells, ring them loud, let them ring here and

1.
2.
G
Fig.1 ends
Up the
Solo
Dsus2
A
Bmadd11
G5
Gtr. 4
Gtr. 3 (elec.) + Gtr. 5 (acous.)
Fig. 2
Gtrs. 1+2 w/Fig. 1
Fig. 2 ends
Ring the
bells,
ring them
loud,
Aadd11 9/C#
Gtrs. 1+2
mf

Bm
G
cont. sim.
Gtrs. 1+2
let 'em ring here and now. Just reach
Gtr. 4
cont. in slashes
f
D6
Aadd11 9
Bm
out and ring the bells of free - dom. Yeah when your
D6
Aadd11 9
Bm
G
world comes crash - ing down, like you've lost ev - 'ry round, stand your
Fig. 3
D6
Bm
G
ground and ring the bells of free - dom. Oh, ring the
Fig. 3 ends

WILDFLOWER

WORDS & MUSIC BY
JON BON JOVI

Em
D
Cadd9
I sure don't mean to be con - fus - ing. They say when
fight a lot but nei - ther wants to stop it. Well, she'll tell

D
she laughs, she wants to cry, she'll draw a crowd then try to hide. Don't know
you she's an on - ly child un - til you meet her bro - thers. Swear she's

Em
D
Cadd9
if it's her or just my mind I'm los - ing. No - bo - dy
ne - ver met the man she could - n't make in - to a lov - er. No - bo -

Chorus
G
Cadd9
knows
- dy knows
a wild - flow - er still grows
Gtr. 2 (elec.)
3° (Gtr. 3)
f w/distortion.

Em
A
by the side of the road.
And she don't need to need like the
Dsus4
1.
D
G
mf
ro - - - ses.
Wild - flow - er.
2, 3.
D/F#
G
2. That girl's sure put a spell on
She's at home with the weeds,
Gtr. 2
Cadd9
and just as free as the night breeze.
She's got the cool of a shade

Em
A
Dsus4
To Coda
tree, she's grow - in' on me and I can't live with - out her. Oh.
D
Bm
Em
"Yes - ter - day's a me - mo - ry, to - mor - row's ac - ces - so - ry." That's her
Cadd9
fav - 'rite quote a - bout re - gret. Well, she'll
Em
Am
tell you 'bout her pe - di - gree, with a sai - lor's mouth he would have left at

Dsus4
D
G
sea,
and it ain't ov - er yet.
Gtr. 3 (elec.)
w/distortion
full
Dsus4
D
Am
G/B
full
Cadd9
G
Dsus4
D
No, no, no - bo - dy knows...
full
Am
G/B
Cadd9
D.S. al Coda
No - bo - dy
full

Coda
D
G
Dsus4
Gtr. 1
no - bo - dy knows...
No - bo - dy
Gtr. 3
full
Am
G/B
Cadd9
knows...
No, no, no - bo - dy knows.
Dsus4
No - bo - dy knows...
That's right.
1/2
G
Em7
She wakes up when I sleep,
to talk to ghosts like in the mov - ies.
mf

LAST CIGARETTE

WORDS & MUSIC BY
JON BON JOVI & DAVID BRYAN

Dsus4 Cadd9

take a pic - ture of our past there in that ash - tray.

Verse Em G

Gtr. 1 *cont. sim.*

2. We had our fun, I used to light your flame. Like the

Gtr. 2 (elec)

w/slight distortion

D
Am7
Cadd9
dan - cing smoke that rose we tried to find our way.
Gtr. 1
No one told me, she told me. Your love's like
Chorus
G
D
one last ci - gar - ette, last ci - gar - ette, I will sa - vor it,
Gtrs. 1+2+3 (elec.)
Gtr. 3 w/distortion
Em
Gtrs. 1+3
the last ci - gar - ette. Take it in and hold your breath, hope it nev - er ends but when it's
Gtr. 2

Cadd9
G
gone, it's gone; the last ci - ga - rette.
Gtr. 4 (elec.) (Tuned 1=D)
w/slide + distortion
D
Cadd9
Verse
Em
G
3. Just to breathe re minds me of what used to be, the
Gtr. 1
mf
D
Am7
Cadd9
smoke's the ghost that keeps you close when I can't sleep. Don't

Em
Gtr. 1
G
cont. sim.
ask the past to last; it's a - bout to change, the
Gtr. 2
D
Am7
Cadd9
me - mor - ies don't ans - wer when I call your name.
Gtr. 1
N.C.
No one told me, she told me. Your love's like
Chorus
G
Gtrs. 1+3
D
cont. sim.
one last ci - gar - ette, last ci - gar - ette, I will sa - vor it, the last ci - gar - ette.
Gtr. 2

Em
Take it in and hold your breath, hope it nev - er ends but when it's gone, it's gone.
Cadd9
G
The last ci - gar - ette, last ci - gar - ette. One I can't for - get,
D
the last ci - gar - ette. Right there at my fin - ger - tips, got your taste still on my lips.
Em
Cadd9
To Coda
Gtrs. 1+3
cont. sim.
Right or wrong, you're still gone, gone, gone, gone, gone, gone,
Gtr. 4
w/slide + distortion

Solo
G
Gtr. 2
D
gone...
Em
Cadd9
A
Cadd9
Gtrs. 1+3
N.C.
No one told me, she told me. You
Gtr. 2
55

Bridge
G
D
al - ways lose the girl in a
Gtr. 1
mf
Em7
Cadd9
Bri - an Wil - son world.
Chorus
G
D
one last ci - gar - ette,
I will sa - vor it,
Em7
Take it in and hold your breath, hope it nev - er ends but when it's

Cadd9
D.S. al Coda
gone, it's gone...
Gtrs. 1+2+3
ff
Coda
Cadd9
Outro
G
the last ci - ga - rette. (No one
Gtrs. 1+2+3
D
the last ci - ga - rette. the last ci - ga - rette.
told me that she told me.
Em
Cadd9
The last ci - gar - ette.)

I AM

WORDS & MUSIC BY
JON BON JOVI, RICHIE SAMBORA & JOHN SHANKS

Tune all gtrs. down a semitone

Gadd9
G6
Gadd9
G6
all to - mor - rows come from yes - ter - days. When you're
Em7
Em13
Em7
Em13
fee - ling bro - ken, bruised and some - times shat - tered, blow out the can-
Asus4
A
Asus4
A
- dles on the cake, like ev - 'ry - thing's a big mis - take. It
Fig. 1 ends
Verse
Bm
Bsus2
Bm
Bsus2
seems you al - ways wait for life to hap - pen, and
(2.)We're just who we are, there's no pre - tend - ing, it takes a
Gtr. 1
let ring...
Gtrs. 2+3 w/Fig. 1

Gadd9
G6
your last buck can't buy a luck - y break. If
while to learn to live in your own skin. Say a
Em7
Em13
all we've got is us then life's worth liv - ing, and if you're
prayer that we might find our hap - py end - ing, and if you're
Asus4
A
in, you know I'm in, I'm rea - dy and I'm will - ing.
in, you know I'm in, I'm rea - dy and I'm will - ing. I
Chorus
D5
Em
am, when you think that no one needs you, sees
Gtrs. 1+2+3

G5
B5
A5
you or be - lieves you, no one's there to un - der - stand. I
D5
Em
am, I'll be there to be that some - one, when
G5
B5
A5
you think that no one is there to hold your hand; I
1.
2.
D5
Dmaj7
D6
Dmaj7
D5
am.
am. And
TAB

Bridge
C5
G5*
I ain't got no ha - lo hang - ing ov - er my head. I
D5
A5
ain't gon - na judge you, I'm just here to love you, I
C5
A5
Gtrs. 2+3
am, I am.
Gtr. 1
Solo
Bm
Bsus2
Bm
Bsus2

Gadd9
G6
Gadd9
G6
full
1/2
full
1/2

Em7
Em13
Em7
Em13
full
full
full

Asus4
A
Asus4
A
1/2
1/2
full
1/2
1/2
1/2

Chorus
D5
Em
am, when you think that no one needs you, sees
Gtrs. 1+2+3

G5
B5
A5
you or be - lieves you, no one's there to un - der - stand. I

D5
Em
am, I'll be there to be that some - one, when

1.
G5
B5
A5
you think that no one is there to hold your hand; I
2.
B5
A5
D5
Dmaj7
to hold your hand; I am.
D6
Dmaj7
D5
Dmaj7
I am,
D6
Dmaj7
D5
Dmaj7
D6
Dmaj7
D5
I am.

COMPLICATED

WORDS & MUSIC BY
JON BON JOVI, MAX MARTIN & BILLY FALCON

C G/B Am F
me, yeah. You sweat, you sweat, you bleed, you bleed,
go. You work, you work, you cry, you cry, you
C G/B Am
what you get ain't what you see. Up is down and black
watch your whole life pass you by. Some - times you got - to close
F D5
looks white to me.
your eyes to see.
I'm com - pli - ca -
Chorus
Am F C
Gtr. 1
cont. sim.
- ted, I get frus - tra - ted, right or wrong, love or hate
Gtr. 2 (elec.)
w/clean tone
T
A
B

G/B
Am
F
it. I'm com - pli - ca - ted, you can't se - date it, I heard that song
C
G/B
Am
but I won't play it. And it's al - right, it's o - kay,
Gtrs. 1+2
F
C
G/B
Gtr. 1
you would - n't want me a - ny oth - er way. Mom - ma keep on
Gtr. 2
D5
F
pray - ing, 'cos I ain't chang - ing.

Am
G5
I'm com - pli - ca - ted,
yeah,
com - pli - ca -
Gtr. 1
Am
G5
1.
2.
G5
- ted,
yeah.
Am
F
C
G/B
Gtr. 1
Gtr. 3 (elec.)
w/distortion
Am
F
C

G/B
Am
Fsus2
Gtr. 1
Is there a - ny - bo - dy out there? Just like ev -
Gtr. 3
Gtr. 4 (acous.)
mf
TAB
C*
G5*
Am
- 'ry - bo - dy out there. Just want some - bo - dy out
Fsus2
D5
there just like me. I'm com - pli - ca -
Gtrs. 1+4
Chorus
Am
F
C
cont. sim.
Gtr. 1
- ted, I get frus - tra - ted, right or wrong, love or hate
Gtr. 2
f Gtr. 4 tacet
70

G/B
Am
F
it. I'm com - pli - ca - ted, you can't se - date it, I heard that song
T
A
B

C
G/B
Am
but I won't play it. Is there a - ny - bo - dy out
T
A
B

F
C
G/B
there? Just like ev - 'ry - bo - dy out there. Just want
T
A
B

Am
F
C
some - bo - dy out there just like me.
T
A
B

G/B
Am
F
Is there a - ny - bo - dy out there? Just like ev -
T
A
B

C
G/B
D5
- 'ry - bo - dy out there. Just want some - bo - dy out
T
A
B

F
N.C.
who will just like me. Com - pli - ca - ted.
Gtrs. 1+2
T
A
B

NOVOCAINE

WORDS & MUSIC BY
JON BON JOVI

(D5/A)
It's hard to laugh and cry, live and die ev - 'ry night.
Verse
Asus2
2. Keep your ro - lo - dex of friends and all the rem - nants can be mine.
(3.) fa - vo - rite be long - ings in a box in the ga rage.
Gtr. 1 (elec.)
w/clean tone + phaser
Gtr. 2 (elec.)
w/distortion
F♯m11
I guess there'll be no hap - py end - ings when "once u - pon" is
You You burned my fav - 'rite sweats from high school, tried to sell my mus - cle car.
(Let's get this straight.)

Bm11
do - ing time. There's a diff - 'rent kind of mean - ing now to
(That's not OK) You're mo - ther's gon - na vi - sit for a
Dsus2
liv - in' on a pray - er. Ah, some don't seem to no -
cou - ple of months this year. They say you do the crime, you do
1° only
1° N.C
2° Gtr. 1
-tice and the rest don't seem to care. I tell my - self I
the time, it's all so clear.

Chorus
A5
Gtr. 1
cont. sim.
w/distortion
(feel
no
pain)
but I'm
feel - ing
the
pain.
(F#)
(Walk
a - - -
- way)
Can't
walk
a - way.
I'm
(B5)
hang - ing
on
the
ropes
of
hope,
it's
get - ting
hard
to
cope
you
know,
when

D5
you're the nee - dle that's run - ning through my veins. I've changed my name to
1/2
A5
1.
2.
A5
No - - vo - caine. 3.You put my
(Feel no
Gtrs. 1+2
F♯5
No - - vo - - - caine.
pain.)
Solo
A5
Gtr. 1
cont. sim.
w/distortion
full
1/2

F♯5
Well
1/2
Bridge
G5
Gtr. 1
D5
cont. sim.
things ain't what they used to be, it's a sleep - less, self - help cen -
full
B5
- tu - ry. Man, I'm up to here with Doc - tor Phil and the
G sus2
Gtr. 1
mo - dern man in me... I tell my - self to
78

Chorus
Asus2
feel no pain, but I'm feel-ing the pain.
Gtr. 1
mf cut distortion
F♯5
(Walk a - way) Can't walk a - way. I'm
Gtr. 2
f
Bm
Gtr. 1
cont. sim.
hang - ing on the ropes of hope, it's get-ting hard to cope
you know, when you're the nee - dle that's run-ning through my
D5

A5
veins. I've changed my name to No - - vo - -
1/2
F#5
- caine. No - - vo - -
(Feel no pain.)
A5
- caine. No - - vo - -
F#5
caine. No - - vo - -
(Feel no pain.)
80

Outro
(A)
(Asus2)
caine, and I feel no pain.
Bass arr. for gtr.
mf all gtrs. tacet
(A)
(F#5)
(F#sus4)
(F#5)
(A)
(Asus2)
(A)
(F#5)
(F#sus4)
(F#5)
Asus2
Gtr. 1

STORY OF MY LIFE

WORDS & MUSIC BY
JON BON JOVI & BILLY FALCON

E5
Cadd9
Verse
G
N.C.
D5
N.C.
1.Yes - ter - day's a me - mo - ry, a - no - ther page of
2. I'm gon - na write the me - lo - dy that's gon - na make
Gtrs. 1+2
f
his - to - ry. Sell your - self for hopes and dreams that
his - to - ry. Yeah and when I paint my mas - ter - piece I
Cadd9
A7sus4
G
N.C.
leave you feel - ing side - ways. Trip - pin' ov - er my own feet,
swear I'll show you first. There just ain't a way to see
83

D5
N.C.
Cadd9
trying' to walk to my own beat. A - no - ther car out on
who, when, why or what will be. 'Till now is then it's a mys -
A7sus4
Cadd9
the street, tryin' to find the high - way. Hey, are you
- te - ry, a bless - ing and a curse, or
Chorus
G
Gtr. 2
cont. sim.
N.C.
go - in' my way?
some - thing worse yeah.
This is the sto - ry of my life,
Gtr. 1
ff
D5
E5
and I write it ev - 'ry - day. I know it
84

D5
Gtr. 1
P.M.
Fig. 1
Gtr. 3 w/Fig. 1
2.
E5
Cadd9
Gtr. 2
cont. sim.
-'ry - thing can, I've been think - ing may - be you can
A5
C5
help me write the sto - ry of my life.
Solo
E5
Gtrs. 1+2
cont. sim.
Hey what - da - ya say?
Gtr. 3
86

C5
A5
full
full
1/2
1/2
D5
Chorus
G (G*)
Gtrs. 1+2
This is the
Gtr. 4 (acous.) (standard tuning)
(Gtr. 3)
mf
Dsus4
sto - ry of my life, and I write it ev - 'ry - day.
Em
Cadd9*
And I hope you're by my side when I'm writ - ing the last

D.S. al Coda
Coda
E5
Cadd9
Gtr. 2
page.
-'ry - thing can, I've been think - ing ba-
Gtr. 1
ff
T
A
B
17–17–17–17–17–17–17
17–17–17–17–17–17–17
10–10–10–10–10–10–10–10
10–10–10–10–10–10–10–10

G
cont. sim.
- by we can. This is the sto - ry of my life,
T
A
B
10–10–10–10–10–10–10–10
10–10–10–10–10–10–10–10
5–5–5–5–5–5–5–5
5–5–5–5–5–5–5–5
7–7–7–7–9–9–9–9
7–7–7–7–9–9–9–9

D5
E5
the sto - ry of my life, the
T
A
B
7–7–7–7–7–7–7–7
5–5–5–5–5–5–5–5
0–0–0–0–0–0–0–0
7–7–7–7–7–7–7–7
5–5–5–5–5–5–5–5
0–0–0–0–0–0–0–0
2–2–2–2–2–2–2–2
2–2–2–2–2–2–2–2

Cadd9
sto - ry of my life,

G
D5
This is the sto - ry of my life, the

E5
Cadd9
sto - ry of my life, this is the sto - ry of my life.
Gtrs. 1+2

DIRTY LITTLE SECRET

WORDS & MUSIC BY
JON BON JOVI, RICHIE SAMBORA, DESMOND CHILD & JOHN SHANKS

G5
F5
A5
an - gels looking down from a - bove. I want, I need the
dan - ger that we both un - der - stand. We run like thiefs through the
F5
G5
F5
fruit of your vine, it tastes so bit - ter - sweet, 'cos I know it's not mine.
tem - ple of sin, till we fall on our knees, then you go back to him.
N.C. (A5)
N.C.
I want to come in side.
I want to feel a - live.
Gtrs. 1+2
Chorus
F
G
Am
Gtrs. 1+2
cont. sim.
Hit the lights, and I'll come crawl - ing to your win - dow to night.
Gtr. 3 (elec.)
Gtr. 4 (elec.)
w/distortion + slide

A5
Gtr. 2
se - cret.
We'll act like
Gtr. 1
T
A
B

2.
F
G
keep it,
our dir - ty lit - tle
Gtrs. 1+2
T
A
B

Am
G (B bass)
se - cret.
Huh!
T
A
B

Solo N.C. (A5)
Gtr. 3
full
P.H
Gtrs. 1+2
cont. sim.

1/2
1/4
Gtr. 4

D.S. al Coda
full

Coda
F
keep
it,
Gtrs. 1+2

G
Am*
Gtr. 2
our dir - ty lit - tle se - cret.
Fig. 1

(B bass)
(C bass)
Our dir - ty lit - tle se - cret,

(D bass)
Am*
our dir - ty lit - tle se - cret,
Gtr. 2
Fig. 1 ends
Gtr. 1 w/Fig. 1

G/B
F/C
dir - ty lit - tle se - cret,

G/D
Asus2
our dir - ty lit - tle se - cret.
Gtrs. 1+2

UNBREAKABLE

WORDS & MUSIC BY
JON BON JOVI, RICHIE SAMBORA & DAVID BRYAN

F5 E♭5 A♭5 G5
Uh, uh, uh, uh, you've build me up, you said you're tak - ing me down.
Uh, uh, uh, uh, took a pass on the past, start - ed liv - ing right now.

C5 E♭5 A♭5 G5
You came like a rain - y grey Mon - day, I prayed like it was a Sun - day.
News - flash, I'm caus - ing a com - mo - tion, jump back, I'm po - e - try in mo - tion.

F5 E♭5 A♭5 G5
You say, you say, but I won't run a - way, I'll be stand - ing my ground.
Think fast, talk trash, well I ain't talk - ing back but I'm call - ing you out.

Pre-chorus
A♭5 F5
Seen all the scream - ing and fight - ing, lived through the schem - ing and ly - ing.
No time for fuss - ing and fight - ing, lived through the schem - ing and ly - ing.
T
A
B
6 6 6 6 6 6 6 0 3 3 3 3 3 3 3 3
6 6 6 6 6 6 6 0 3 3 3 3 3 3 3 3
4 4 4 4 4 4 4 0 1 1 1 1 1 1 1 1

G B♭5
I'm fine, you can't de - ny.
I'm fine, you can't de - ny.
I'm un -
T
A
B
4
5 5 5 5 5 5 5 5 0 8 8 8 8 8 8 8 8
5 5 5 5 5 5 5 5 0 8 8 8 8 8 8 8 8
3 3 3 3 3 3 3 3 0 6 6 6 6 6 6 6 6

Chorus
C5
Eb5
-break - a - ble,
un - stop - pa - ble,
I'm in -
Ab5
G5
Bb5
-vin - ci - ble.
Come on bring it to me,
'cos I'm al - ways gon - na be un -
C5
Eb5
-break - a - ble,
re - li - a - ble,
un - de -
Ab5
G5
Bb5
-ni - a - ble.
Come on give it to me,
'cos I'm al - ways gon - na be un -

2.

A♭5 G5 C5 (Gm/B♭) (A♭) (G)

Gtr. 1

Gtr. 3 (elec.)

mf

P.H.

w/distortion

Gtr. 2 (elec.)

w/clean tone

C5
Eb5
Ab5
G5
P.H.
f
Gtr. 1 w/Fig.1 (x2)
full
1/4

F5
Eb5
Ab5
G5
1/4
1/2

C5
Eb5
Ab5
G5

F5
Eb5
Ab5
G5
full
1/2

Pre-chorus
A♭5
F5
G
News - flash, I'm caus - ing a com - mo - tion, jump back, I'm po - e - try in mo - tion, I'm fine, you can't de -
B♭5
Chorus
C5
E♭5
- ny.
Un - break - a - ble, un - stop - pa - ble,
(I'm un - break - a - ble, un - stop - pa ble, I'm in -
A♭5
G5
B♭5
C5
I'm in - vin - ci - ble. Come on bring it to me, 'cos I'm al - ways gon - na be un - break - a - ble, re -
- vin - ci - ble.)
Fig. 2
E♭5
A♭5
G5
B♭5
- li - a - ble, un - de - ni - a - ble. Come on give it to me, 'cos I'm al - ways gon - na be un -
102

Gtr. 1 w/Fig. 2 (x2)
C5
E♭5
A♭5
-break - a - ble.__ Un - stop - pa - ble,__ I'm in - vin - ci - ble.__ Come on

G5
B♭5
C5
bring it to me,__ 'cos I'm al - ways gon - na be un - break - a - ble,__ re -

E♭5
A♭5
G5
B♭5
-li - a - ble,__ un - de - ni - a - ble.__ Come on give it to me,__ 'cos I'm al - ways gon - na be un -

Gtr. 1 w/Fig. 1 (x2)
C5 E♭5 A♭5 G5 F5 E♭5 A♭5 G5
-break - a - ble.__ I will be un - break - a - ble,__ un -

C5 E♭5 A♭5 G5 F5 E♭5 A♭5 G5
-break - a - ble.__ I will be un - break - a - ble,__
Gtr. 1
T
A
B

1 2 3 4 5 6 7 8 9